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is seen outside of England. If America is ever to have a permanent and recognized school of art it can only be brought about in this way. No one objects to Americans paying high prices for superior foreign work, but the objection lies to paying such prices for work inferior to the work done in their own country. It is a species of "snobbism" of vulgar birth and parentage. They are their own dupes, moreover, to the very last; for some American artists abroad, in order to catch the trade, give, like singers, fictitious names, and are consequently regarded as accomplished foreign artists.

This same work might be bought directly from the artists at their studios at a much less price, and so benefit both artist and buyer, and there would certainly then never be any doubt as to its genuineness. In times past people bought more out of studios, but now pictures go to dealers, who, of course, make large profits. Artists deserve to have the benefit of their own work, but it is the dealer now who gets the lion's share. If it were customary to buy out of studios and exhibitions more, there is no doubt that it would be generally more satisfactory, and the public would cease to be tormented with doubt as to the authenticity of its art collections.

I know a wealthy American who glories in a houseful of old masters. His walls are black with them, but which is figure, which landscape or cattle, the visitor must look more than once to discover. Among them

ers. Sometimes the artist shares in the deceptive practices. A connoisseur correspondent writes: "Everybody has seen or heard of Rosa Bonheur's celebrated picture 'The Horse Fair.' The original is supposed to be, and perhaps is, in Paris. Yet the South



"THE BORDER OF THE SEA." BY R. SWAIN GIFFORD.

Kensington Museum also claims the 'original,' presented to it by a certain Mr. Bell. A third 'original' forms part of the collection of the late A. T. Stewart of New York. A fourth 'original,' still, may be found in Philadelphia; and who knows how many more 'originals' of this famous work have been sold and shipped to other countries?"

The funny part of this business is that all of the holders firmly believe that they possess the original. Such being the case, what is one to think of Rosa Bonheur and her artistic performances? Can it be possible that a gifted woman like her would stoop to such disreputable practices? Yet the artistic world remains confronted with the fact that there are four pictures representing the same subject, sold in Paris to people who were fully able to pay for original works. The question may fairly be asked, who has and who has not been duped?

The same authority further says: "W. P. Frith, the celebrated English painter, received for his 'Railway

Station' twenty thousand pounds, say one hundred thousand dollars. At the request of a gentleman living in Australia, he agreed to make a replica of this famous picture, under the express condition that it should never return to England. A young American artist who chanced to be studying in England under Mr. Frith performed the task in thirty-eight weeks, and received two hundred and twenty-eight dollars for his work. It is not known whether Mr. Frith touched up the picture after it left the hands of his pupil, but he affixed his name to it and sold it for three thousand pounds, or fifteen thousand dollars."

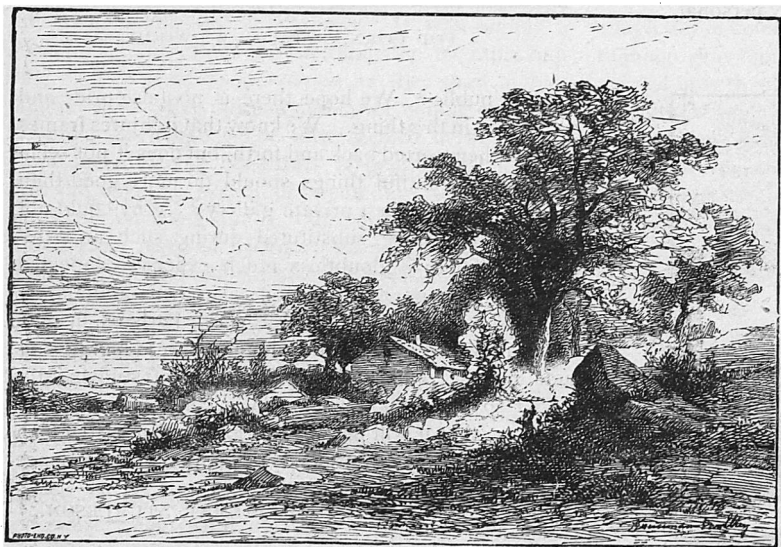
In the days of Claude Gelée, better known under the name of Claude Lorraine, who lived in the seventeenth century, the shameful practice of replicas was as common as it is at present. This painter, whose works were so extensively copied and foisted upon picture collectors, was compelled, in order to detect the spurious and identify his own, to adopt the plan of making drawings of such as he was commissioned to paint, and keeping at the same time a record of the names of the purchasers. These examples could be multiplied "ad infinitum," but they suffice to show how important it is for the purchaser to be always on his guard. The practice of imposing spurious works on the public as original is probably as old as art itself, nor is it likely to die out.

COLORING PHOTOGRAPHS.

CONCLUSION.

ANY colored photograph is generally called tinted, but the term is properly applicable to putting in the cheek color other than by stippling, as is done in the former. Highly-finished portraits are always stippled, but tinting is far more rapid, and in a few instances the purpose is answered sufficiently well. With very young babies and extremely fair persons it is often troublesome to stipple in faintly enough, and yet give the idea of the red being deeper in the centre. Such people as those always have a whiteness of skin that must be judiciously treated in the flesh wash, as in tinting there is no second coating (of pink madder) used, as in the process of coloring already described. Nevertheless, though most people would not remark the difference between a colored and a tinted portrait, the effect is not really as natural and good, owing to the absence of the pale pink wash which gives so exactly the look of health and life. The want of it leaves a papery appearance, and this is only occasionally to be seen in unusually fair women, infants, or adults of great delicacy of constitution.

Every part of the likeness, except the cheeks, is done



"MORNING NEAR GLOUCESTER." BY KRUSEMAN VAN ELTEN.

is a small canvas of a little black angel tumbling over some green clouds, an "original Van Dyke," for which the owner "would not take \$5,000;" so it may be supposed that he paid about that price for it.

A writer in a recent number of The Hour, in "A Warning to Picture-Buyers," discourses as follows:

If the secrets of the auction-room were known, the public would learn of many crooked practices resorted to by dealers



"ALONG THE CANAL NEAR THE HAGUE." BY HENRY VAN INGEN.

duty at the Custom-House on its declared value of seven hundred dollars. Some time later the purchaser discovered that the picture, true enough, had passed through the Custom-House, but the duty paid was on a value of seventeen dollars, not seven hundred.

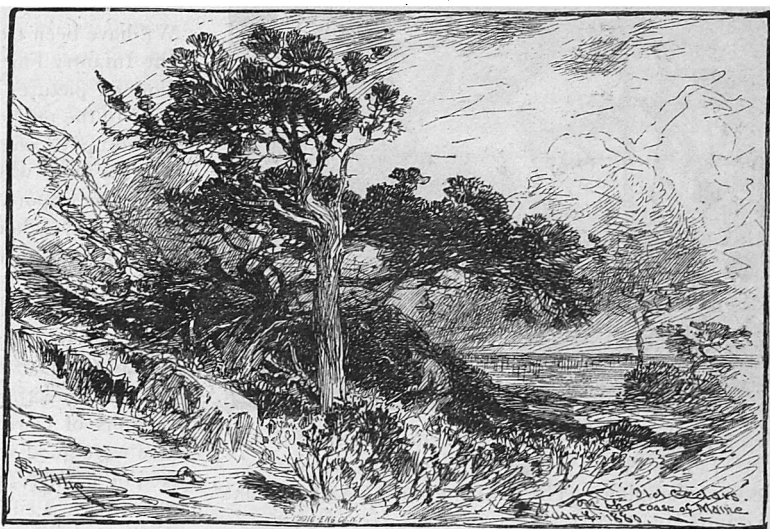
Bad faith and impudence are not confined to deal-



"HOMEWARD BOUND." BY J. G. BROWN.

in the same way in tinting as in coloring.

To tint the cheeks, prepare the flesh wash on the palette, by rubbing down pink madder, raw sienna, and Naples yellow, mixing them well together with No. 3 brush. A little more of the madder may be used than if the photograph were to be colored, as it will be minus



"OLD CEDARS ON THE COAST OF MAINE." BY J. D. SMILLIE.

the after-coat of pink. Also place a patch of the pink madder on the palette, not very thick in consistency, and make No. 1 sable brush fairly full with it. Then quickly and lightly put the flesh wash over the face with the large brush, and immediately take up the small one and touch the still wet surface in the

middle of the cheeks with the point. It must be placed with as gentle a hand as in stippling, or the weight of the brush will cause the primary wash to recede and leave the coloring matter, which the juncture of the two compelled to flow from the fine pencil in a patch, showing the plain carte through it. There is no difficulty and very little patience is required; but unless the pink is put on quickly and lightly, so as to amalgamate with but not move the wash beneath, the

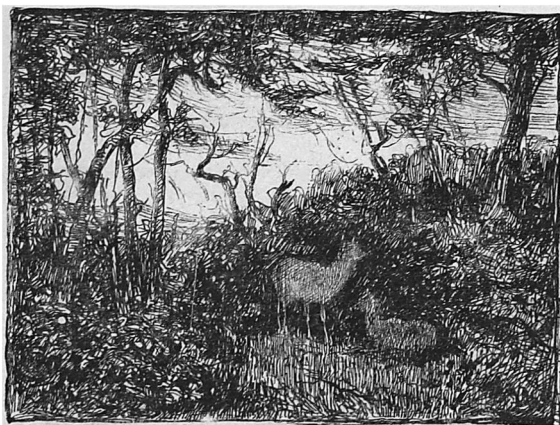


"BURNED PINES." BY J. C. NICOLL.

final effect is more ghastly than can be imagined. The first wash must be of medium substance, as if too solid the pink will not blend with it, and if excessively thin the tint will run upon it over all parts alike, and violent inflammation will be the result apparently aimed at. Do not neglect to take up the brush (previously filled) at once when the flesh hue has been applied, for if this be allowed to dry at all the pink will not flow evenly on, or rather through it. While still wet, if the fluid is found to be going farther on the nose, ear, or jawbone than is desired, it is easy to lead it about with the tip of the pencil.

Those who wish to color collections of photographs of artists, actresses, and singers, might adopt this plan of doing the faces, as much time is saved by it; but when the photograph is a good one, and a really finished picture is desired, it is better to use the other method. The longer process gives a far softer and infinitely more pleasing result.

The gum to be used in the eyes, mouth, and nostrils will keep a long time; it is beautifully clear and smooth when made in the following way: Let an ounce of the cleanest, best, and whitest gum arabic be reduced to a coarse powder; put it in a small vial, pour some distilled water upon it until the liquid reaches twice the height of the gum, place the vial in a moderately warm situation, having a piece of muslin loosely twisted over the mouth to exclude dust; shake it occasionally till the gum appears to be dissolved, then fix a piece of clean new flannel over a tumbler, so that it may hang down like a shallow bag, pour the solution of gum into it, and leave it to strain through; afterward place the contents of the tumbler in a small, wide-mouthed, stoppered bottle, together with a little



"EVENING." BY R. M. SHURTLEFF.

piece of camphor. The straining must on no account be omitted.

EDOUARD DETAILLE's famous picture of the "Defence of Champigny" was illustrated in the October number of THE ART AMATEUR. The following description of it is by the painter himself in a recently published letter to ex-Judge Hilton, the purchaser of the work: "The episode which I have chosen gives

scope for a very great development of subject. It is the moment when the division of General Faron (now Inspector of Marine), after having taken Champigny, situated above the Marne, fortified itself in the village and defended, foot by foot, the houses and enclosures against the return attack of the Saxony and Wurtemberg divisions in the battle of the 2d of December, 1870. The château which I have shown is one of those to be found at the fork of the two roads of Chennevières, a place well known to those Parisians who took part in the scenes of the siege of Paris. The officer shown in the centre of the picture is General Faron, who was appointed General of Division on the field of battle. The foot-soldiers belong to the One Hundred and Thirteenth Regiment of the Line, who lost a great number in the three days of the fight. The sappers, who are making the embrasures in the wall to allow the sharpshooters to fire under protection, and are barricading the openings with all kinds of material; the artillerymen, who are placing the battery-guns in position, all likewise were under the orders of General Faron, who at this time commanded the right wing of the French army. I have endeavored to portray in the

most exact manner possible the various scenes of which I was a witness, having been myself a soldier in the 'Garde Mobile' during the siege of Paris, and in painting this work I have had the advantage of being able to reproduce some souvenirs absolutely personal."



"FONTARABIA." BY J. F. HIND.

ART IN PROVIDENCE.

A LOAN EXHIBITION AND A PLEA FOR SOMETHING MORE.

PROVIDENCE, February 4, 1880.

WE have been treated to a loan exhibition at the First Light Infantry Fair which has just closed. The collection of pictures was the best that has ever been opened to the public in this State. The catalogue numbers ran up to one hundred and eighty-four, and the aggregate value was \$200,000. The exhibition offered a rare opportunity for the comparison of different styles, schools, and motifs; for Antwerp, Düsseldorf, Munich, English, French, Italian, and American painters were to be seen side by side. There were Horace Vernet and Detaille, and Berne-Bellecour; Breton, Millet and Merle; Greuze and Cabanel, Diaz and the elder Daubigny, Corot and Cermak, with Courbet, Le Roux, Meissonier, the pupils of Gérôme and Delaroche, and so on. There were good specimens of nearly every much-talked-of painter, and of others less known, but perhaps no less entitled to attention.

It gives one pleasure to sit by his fire and estimate how many great works are housed in this city of a hundred thousand inhabitants, when only ten individuals lend so many. But the after-thought is of how little good they are doing the public. There should be a free loan exhibition, for there are many within my knowledge who really cannot afford the fee of admission and the price of the catalogue, and they are the very ones that are

hungering for just these things. Why are our wealthy citizens willing to loan in aid of a fashionable military fair, and yet unwilling to do so for the benefit of the art-



"POP CORN." BY T. W. WOOD.

needing public? We hope there is no false pride and selfishness in this thing. We know that it injures frames to have them carted back and forth, but does it not seem that these beautiful things should do more good than they possibly can in a private gallery? Why could not cheaper frames be substituted during such an exhibition? There is doubtless much expense connected with such things, and there are also many abundantly provided with the means of bearing it. Perhaps, instead of asking greater favors, we should express more gratitude for the opportunity we have had of studying together so many good works. We confidently believe, however, that it will not be very long before a free loan exhibition or an art museum is opened to the Providence public.

HJALMAR STURLESON.

BOSTON CORRESPONDENCE.

THE HUNT SALE—NOTEWORTHY PICTURES ON EXHIBITION—A PAINTER OF THE BURNE-JONES SCHOOL.

BOSTON, February 10, 1880.

THE last scene of all in the mournful tragedy of Hunt's demise is one at which, as has often been remarked during the past week, his ghost must be laughing in his sleeve, for ghosts can be supposed to laugh at least a hollow, mocking laugh. Hunt never lacked for buyers in his life, and got good prices—any thing he named most generally. But his wildest self-appreciation never vaunted himself to himself in such request at such figures as the mortuary sale of his



"AUTUMN ON KNOLL FARM." BY HAMILTON GIBSON.

studio contents a week ago for the benefit of the "estate" found him. It was the day of the great storm and of the heaviest snow-fall of the winter. The horse-car service, and almost all other travel in the city streets, was virtually suspended. It was a day when every thing is postponed by common consent—a